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TRENDS IN MUSIC SUPERVISION

TRENDS IN MUSIC SUPERVISION

A Paper

Presented To

The Faculty of the Department of Music

Eastern Illinois University

Plan B

In Partial Fulfillment

of the Requirements for the Degree

Master of Science in Education

by

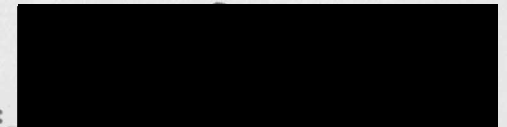
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CHAPTER I

INTRODUCTION

Supervision in education has been changing almost as rapidly as any other phase of instruction and is still in a state of transition. The concepts of supervision are among the most discussed and written about but least understood areas of responsibility in the operation of an instructional program. Between 1935 and 1945 there were 278 articles in the Education Index under the heading supervision or supervisor.

The basic function of supervision is to improve the learning situation for students, and there are many techniques and devices available to teachers for improving the teaching process. The supervisor has the difficult task of employing the means that will give the best results in his own program. The matter becomes more complex when we consider the fact that we are all human and that all teachers have greater potential than they use. Supervision is the service activity intended to help teachers utilize more of their potential.

Countless supervisory programs have been organized, yet the most effective method has not been determined. Even if it were it is quite unlikely that the same program would serve the needs of or secure the results for any two schools satisfactorily. However, the possibilities of recognizing the need for improvement in a program will be enhanced by constant observation and appraisal of current practices in other schools and by meticulous evaluation of one's own program.

It is the intent of this writer to examine some of the concepts and implications of music supervision with respect to present day practices.

CHAPTER II

INSIGHTS OF SUPERVISION

Early Supervision

The history of the music education program in the public school curriculum since its introduction by Lowell Mason in 1838 has been one of astounding progress and development. From a very humble beginning as a singing experience, the program has expanded until music is offered in almost every school in the United States and practically every child receives some form of musical instruction as a result of our philosophy of "music for all". Unfortunately, this philosophy is not shared by many other countries.

This rapid development has been dictated by the tremendous increase in the interest in music, by changing conditions of economic life in America, and by new concepts in general education.¹ But this expansion has become reality only through great advances in the professional training of music teachers and supervisors who are constantly seeking more effective methods of providing instruction and supervision.

Harold Spears has outlined the development of American school supervision into four periods,² which afford a brief glance at

¹Music Supervision and Administration in the Schools, Research Council Bulletin, No. 18 (Chicago: Music Educators National Conference, 1949) p. 4.

²Harold Spears, Improving the Supervision of Instruction (New York: Prentice Hall, Inc., 1953) p. 38.

supervision from colonial days to the present.

The first period extended from colonial days down to the Civil War. Its concept was that of an inspection of the school and classroom for the sake of control, with the inspections made by laymen such as clergy, selectmen and trustees, who placed emphasis on the observation of rules and the maintaining of standards.

The later nineteenth century concept was still that of school and classroom inspection for the sake of control but carried out by professional officials with emphasis on regulations with some leadership for improvement.

From 1910 to 1935 supervision of classroom instruction was carried out by principals and special supervisors. Their aims were the improvement of instruction through direct classroom observation and demonstration with attention focused on teacher weaknesses and mistakes in teaching procedures. Perhaps the development of the attitude and practices of the supervisors during this period gave supervision the proverbial "black eye" which can be found yet today in many school systems.

The plan of having children instructed in music by the grade school teachers was started in 1853 in Cleveland, Ohio, after the initial system of having children taught entirely by specialized teachers was found to be inadequate.³ The process of supervision began here with the necessity of some kind of assistance for the grade school teachers.

³Music Supervision and Administration in the Schools, op. cit.

Spears sees the present concept of cooperative educational leadership as having begun after 1935, with the responsibility delegated to principals and special supervisors and shared by coordinators, curriculum directors, consultants, and others. The present program is centered in cooperative study enterprises such as: curriculum development, in-service training, demonstration teaching, classroom observation, supervisory conferences, teachers' meetings, and other techniques which are all intended to improve instruction.

Little or no professional training was required of the first supervisors, many of whom had been private music teachers in the community. Unlike most contemporary supervisory programs which are based on sound educational principles, the practices of the early supervisors were based upon only whatever personal standards they might or might not have had.

Survey of Supervision

According to a survey by supervisors in the Bureau of Divisions of the Department of Instruction and Guidance in Chicago,⁴ the duties and functions of a supervisor were grouped under the five headings listed below with the average time all of those in the survey spent in each phase included as a part of 100%.

1. Supervisory functions and activities. 16.19%
(Curriculum, materials, supplies, planning)
2. Teaching, training, and guidance 36.65%
(Conferences, visits, observations, leading)

⁴Edwin Lederer, "Supervisors Study Their Services" Chicago Schools Journal, Vol. XXXVI, No. 5-6. January-February 1955, pp. 97-105.

3. School and community relations 10.20%
(Publicity, awards, consultant services)
4. Research and evaluation of learning program 6.19%
(Analyzing, teaching, evaluation, publications)
5. Administrative functions 30.16%
(Providing physical facilities, recruiting teachers, guiding teacher progress, preparing reports, bulletins, and correspondence.)

This survey was made up of two parts. The first consisted of a daily log which analyzed the distribution of supervisors' time in service areas, and the second part contained appraisals based on interviews to determine the teachers', principals', and superintendents' reaction to supervision. The survey indicated that supervision by the school principal continues to be the overall leadership in instruction. Also, most principals and classroom teachers want more of this kind of supervision, and their reactions were favorable toward supervisors as a group and supervision as a service. These principals and teachers want a larger supervisory staff resulting in more individual help. The teachers prefer to indicate the chief supervisor, or, as he is called individual is responsible for the coordination of supervisory help in their own school during school hours.

In the appraisal section of the survey, supervisors and their services were rated numerically from one to four. The number one represented the term "supervisor" should be applied only to a represented supervisory services which were most satisfactory and efficient while the number four indicated the services which were least satisfactory and efficient. The results were:

- 58% rated supervisory services 1
- 15% rated supervisory services 2
- 7% rated supervisory services 3
- 8% rated supervisory services 4
- 12% expressed no opinion.

CHAPTER III

TERMINOLOGY OF SUPERVISION

There is considerable misunderstanding and controversy within the framework of terminology as applied to the field of music supervision. Many small schools and most large school systems have one or more persons engaged in some form of supervisory capacity. There is a wide variety of titles and labels assigned to the personnel and their positions, but more often than not, the duties and responsibilities of such a position in any one school will be found to mean something entirely different somewhere else. Much of the confusion could be avoided if the schools would voluntarily make use of the same terminology, such as the following:⁵

1. The term "director" is used in larger cities to indicate the chief supervisor, or, as he is called in some cities, the directing supervisor. This individual is responsible for the coordination of the entire music program and has many administrative duties.
2. The term "supervisor" should be applied only to a person responsible for guiding the teaching of others.
3. The term "supervising instructor" is used to indicate an individual who has instructional duties but who combines with them the giving of help and guidance to other teachers.
4. The term "teacher" or "instructor" should be used for a person whose duties within a special department such as music would consist of the actual instruction of pupils.

⁵Music Supervision and Administration in the Schools, op. cit.,
p. 9.

5. The term "consultant" or "resource teacher" should be applied to one who assists upon call.

In addition to these local supervisory positions which are likely to be found within the organization of a city or school, there often is also a supervisory position at the county and state level.

In fulfilling the fundamental purpose of supervision, which is to improve the teaching-learning situation, the supervisor has obligations to all the students in each grade or level in each school of the system. Howard Hanson lists these obligations:

1. First to the great mass of students an obligation to show to them the beauty and value of music in their lives and to give them a background for appreciation which will prove invaluable in later life.
2. The obligation to the fewer number of students who will consider music as an avocation, those who will wish to learn to perform for their own learning toward music.
3. The obligation to the still fewer number who will become professional musicians, performers, and composers.⁶

⁶Howard Hanson, "What the Musician Outside of the Public Schools Expects of the Music Supervisor", Yearbook of Music Supervisors National Conference (Chicago: 1926) p. 62.

CHAPTER IV

FUNCTIONS OF SUPERVISION

Inspection

Almost everyone who contributes articles and books on the subject of supervision formulates lists of functions which vary in length, content, and manner of expression. In the main, there is considerable agreement on the ideas upon which those functions are based. Items on these lists appear to be elaborations of the four main functions of supervision which are: inspection, research, teacher training, and guidance.⁷

By inspection is meant the survey of classroom teaching and the school system as a whole; the equipment, the means of instruction, the service, the personnel, the pupils, or any other items of detail to ascertain how efficiently instruction is being given.⁸

Inspections have received a considerable amount of harsh criticism in regard to contributing to ill feelings and attitudes between teacher and supervisor, but they can be a vital source of first-hand information for the supervisor and they are valuable for this purpose. Conducted properly, there should be no reasons for the

⁷Music Supervision in the Public Schools, Research Council Bulletin No. 18, (Chicago: Music Educators National Conference, 1936) pp. 4-5.

⁸Ibid.

teacher to develop a negative attitude towards the inspections. On the contrary, teachers should welcome a visit by the supervisor as an opportunity to reveal actual conditions in matters such as the amount and condition of equipment and the adequacy of the room and its facilities, and to receive advice on any number of questions pertaining to actual instruction. What the supervisor finds during an inspection should prove useful in the improvement of the instructional program.

Research

The function of research is:

...to discover opportunities for improvements in materials and methods of instruction; to collect, digest, consolidate, and publish valuable data; to experiment with methods and materials of instruction which appear to be better than those in use; to measure results; and to formulate the results of investigations in such definite and practical terms that administrators and directors of instruction can use them.⁹

The most successful program of instruction in music education will not always retain its excellence unless someone is carrying out the functions of a research program. Because of the time element, it would not be feasible for any one person or system to attain and maintain the most effective program by a method of trial and error. Therefore, someone must be cognizant of the successes and failure in experiments and trials in all types of instruction and materials, and must be willing and capable of utilizing and disseminating such knowledge to other teachers for the best advantage of their own programs. The

⁹ Ibid.

responsibility for this function is generally delegated to the supervisor, but each member of the staff should accept and share with others any such pertinent information.

Teacher Training

Having once been a good teacher is no guarantee that one will remain a good teacher. Teachers and educators alike must keep pace with the changing world. The individual teacher should accept some of the responsibility for keeping informed of and skillful in the use of the best educational procedures known. An important function of the supervisor is to provide opportunities for the further development and training of teachers in each area through such activities as study groups, workshops, attendance at professional meetings, intervisitation, and by placing all his knowledge and skill at the service of every member of the music staff.

Guidance

Guidance in the instructional program is especially concerned with the putting of the results of the research and training phases into practice. In most instances, the building principal will be more concerned with this function than the supervisor since he may be in a better position to make more frequent personal contacts than the supervisor and much of the success of guidance depends on informal contacts in building a teacher's morale.

The fulfillment of these four functions would not operate within the supervisory program without some basic premises. The four principles that follow seem appropriate in giving these functions their necessary

meaning.

1. Supervision is philosophic.
 - a. Supervision seeks new truths.
 - b. Supervision continually evaluates aims and objectives.
2. Supervision is cooperative.
 - a. All supervisory agents work toward common ends.
 - b. Supervision works with the teachers toward the solution of mutual problems.
3. Supervision is creative.
 - a. Supervision seeks latent talent.
 - b. Supervision creates environments.
4. Supervision is scientific.
 - a. Supervision applies the scientific method to the study of the teaching process.
 - b. Supervision seeks proof as to its own accomplishment.
 - c. Supervision encourages experimentation under proper control.¹⁰

¹⁰Music Supervision in the Public Schools, op. cit., p. 5.

CHAPTER V

QUALIFICATIONS OF THE SUPERVISOR

Personal Qualities

The music supervisor is a vital factor in the degree of success which any music program can achieve. Persons who are entrusted with the responsibilities of the position should be of the highest personal and professional caliber. Dr. Draper, a past commissioner of education in New York, said when asked about the ratio of various qualifications such as scholarship, personality, and experience in a supervisor, "If I had to distribute all of these qualities among ten points I would start with ten points for personality and distribute the rest among what was left."¹¹

A system might be staffed with capable teachers directing band, orchestra, chorus, and elementary music, and yet the program not be as successful as it should. A well-qualified supervisor should be able to unify and direct the capabilities and efforts of competent people in the operation of a well-rounded, firmly-knit program of musical knowledge.

To be capable of doing this, one might think that a special sense called "super-vision" would be essential to the well-qualified

¹¹ Hanson, op. cit., p. 168.

supervisor. Perhaps there is such a trait. Whether or not this is true, there is a need to consider the personal and professional qualifications expected and required of the supervisor. The following traits may serve as guideposts of personal character in selecting a music supervisor:

The music supervisor should be:

1. genuine with no assumption of forced authority. A supervisor with an "ivory tower" attitude is apt to do more harm than good.
2. fundamentally sympathetic and quick to appreciate merit. A word of praise at the right time will get better results than harsh words of criticism.
3. intelligently critical of his observations. Whether interviewing prospective staff members, making classroom visitation, inspecting physical plant facilities, or performing any one of a number of duties, the supervisor must have a keen eye to record as many of the facts as possible in a short length of time and be able to consider all pertinent matters before reaching a conclusion or deciding upon a course of action.
4. too sensible and discreet to discuss one teacher with another. If any one trait can be the most disastrous, perhaps it is this. Of course, one could avoid trouble most of the time if he followed the axiom "If you can't find anything good to say about a person, don't say anything at all."
5. loyal, cooperative and willing to put public service before personal gain.
6. resourceful, tactful, patient, and have executive ability, poise and self-control.
7. thoughtful and considerate.
8. pleasant and gracious.
9. neat in personal appearance.
10. in good physical health.

The music supervisor should also:

1. have a sense of humor.
2. have some degree of emotional maturity in his general outlook as an educator and as a person.
3. have natural leadership ability.
4. have ability in public speaking.
5. have a personal obligation to maintain high standards.
6. have a sense of values.
7. show enthusiasm in his own work and for the work of other members of the staff.
8. respect individuality.
9. like people, especially children of all ages.
10. possess ability to look at a teacher's work from his or her own point of view.

Professional Qualifications

Some states and some school systems require the music supervisor to meet certain professional qualifications with respect to college preparation and teaching experience in methodology, applied music, theory, harmony, appreciation, and history. In the discussion of professional qualifications to follow, I shall not attempt to deal with these factors, but will direct my remarks toward qualities that are more applicable to an attitude or philosophy of music.

The well-qualified music supervisor should:

1. be a musician both theoretically and practically. A person acting in a supervisory capacity should continually be expanding his knowledge of music in all directions. What he knows or doesn't know about the infinite amount of musical knowledge available will have considerable influence on his ability to perform any one of the innumerable obligations of his position.

2. be a person of force and vision with a deep love of music in his heart and a profound belief in directing the development of each individual towards the full realization of his potential. There is no place in music for anyone with false attitudes or ideals and there is little possibility that any such person would be permitted to continue his association with this art which must permeate the individual from the innermost depths.
3. be a person who is in touch with the latest developments in pedagogy and in creative music as well. The supervisor must avail himself of the many opportunities for keeping himself informed about current techniques of instruction, musical composition, performance, equipment, materials, and supplies.
4. be a person of superior musicianship who continues to perform. In the main it is no longer true that the teaching ranks are filled with would be performers. It is true that some of the most capable performers are also teachers and that many teachers are very capable performers.
5. be a person who has demonstrated his success as a music teacher. Although desirable, it will be the exception rather than the rule that a supervisor has had teaching experience in the several different areas which he is expected to supervise. This is not of prime importance as long as the supervisor has worked successfully in one phase of music education and is familiar with the process. It is possible for him to become well enough acquainted with the remainder of the program to be able to administer a successful supervisory program.
6. have a broad educational understanding. A knowledge of the part that music has played in history with respect to education, economics, politics, and the arts is essential to the cultural development of any music educator.
7. have training at least equal to and preferably exceeding that of other members of the staff. Most school systems expect the supervisor to have additional training beyond the bachelor's degree, and some require a master's degree to enable the person to have the necessary minimum background in music and education.¹²

¹² Music in American Education, Hazel Nohevec Morgan, ed.
(Chicago: Music Education Source Book Number Two, 1955) p. 34.

8. read professional magazines and current professional publications and keep in touch with important research.
9. be thoroughly familiar with the principles, problems, and accepted procedures of school administration, and in particular, with reference to the system in which he is employed.
10. be willing to help build the music of the community by participation and support of desirable music projects outside school.

The number and nature of these personal and professional qualifications desired of a music supervisor may seem unrealistic. It is highly improbable that there are many persons or even one person who would measure up to all these requirements, but only by setting the standards high will the supervisory positions be filled with the most capable persons. Since a well-qualified person possesses most of these qualities, it is reasonable to assume that such a person would be able to make the necessary adjustment to succeed in a music supervisory position.

CHAPTER VI

INSTRUCTIONAL TECHNIQUES

Classroom Visitation

Classroom visitation is one of the many essential techniques which are used to improve instruction. In some school systems due to an increased number of classrooms and teachers under supervision, classroom visitation is being replaced by having the teacher visit the supervisor on a consultant basis. A disadvantage of this method is that the supervisor does not have an opportunity to observe the teacher in an actual classroom situation.

To determine the approach and need for such visitation, it is necessary to define which one of two possible plans is in operation in the elementary schools.

1. The elementary grades operate on the principle of a self-contained classroom with the room teacher in charge of all instruction including music. Either the room teachers are visited regularly by an elementary music supervisor or the teachers go to the supervisor for help. A combination of both methods may also be used.
2. There is an elementary music instructor who teaches the music in each room. This person is visited from time to time by the music supervisor or the teacher goes to the supervisor on a consultant basis.

In either case, the purpose of classroom visitation is to observe the teaching-learning situation, to analyze and discuss any problems and to formulate plans for improvement. A classroom teacher is often stimulated and inspired to do better work by the attention and

interest shown by a supervisor. The supervisor not only has the opportunity but also the obligation to show such genuine concern with the problems of each teacher.

If the supervisory visit is welcomed by the teacher as an opportunity for receiving help, it can be a valuable part in the success of a music program. But if both teacher and supervisor think of the visit as a high level inspection to be accompanied by fear of harsh rebuke, the experience is a detriment instead of an asset.

The aims of classroom visitation may be classified as cursory and research.¹³

The cursory aim seeks to judge certain conditions in the classroom which do not require careful analysis over an extended period of time. The research aim seeks to study carefully and somewhat scientifically certain phases of instruction.

The music supervisor will use the research aim only, while the general supervisor, principal, and superintendent should use both aims.

The types of classroom visitation may be classified broadly into two categories; the scheduled and the unscheduled visit.

The unscheduled visit implies that the supervisor goes to the classroom unannounced. If the teacher is thought to be unreliable and is having difficulty, this type of visit may seem necessary to some supervisors. It should not be necessary with many teachers working in harmony with mutual understanding of ultimate goals.

Certain preparation should be made by the supervisor for any

¹³ Arthur S. Gist, The Administration of Supervision, (New York: Charles Scribner's Sons, 1954) p. 166.

classroom visit. A supervisor should not enter the classroom without having definite purposes or inquiries in mind.

An important element in the preparation for the visit is the recall of previous visits. A conference with the teacher is often desirable before the visit at which time the teacher should point out to the supervisor a particular detail or problem with which she desires assistance. The visit also affords an opportunity for the supervisor to discover the teacher's attitude toward supervision. Even more valuable is a short meeting between teacher and supervisor after the visit to discuss the lesson while the details are still fresh in both their minds.

Two particularly important points for the supervisor to remember are:

1. Find something to commend in every visit.
2. Don't attempt to correct too many errors in one visit. Instead of pointing out several isolated minor points which are in need of improvement, try to make a few broader suggestions for long range, overall improvement.

It is necessary to have a technique for classroom visitation. This plan should include a careful self-analysis which is referred to from time to time. When the teachers or pupils do not react satisfactorily to supervision, the supervisor should analyze his own personality and attitudes as well as those of the teachers. The acceptance of the room teacher is vital to a program of successful visitation.

The frequency of visits to each classroom will depend upon the purposes of supervision and the number of rooms to be visited during the time allotted for such activity. It is probable that experienced teachers with few serious difficulties will not be visited as often as the inexperienced and those having more difficulty.

The Teachers' Meeting

The supervisor must keep in close contact with other teachers if he is to influence their attitudes toward music. One technique of supervision which provides opportunity for such contact is through teachers' meetings. This activity is rated very highly by literature, supervisors, and administrators as a valuable aspect of good teaching. Yet when teachers are asked about such meetings, most of their reactions indicate adverse attitudes. Some typical criticisms made by teachers of these meetings, are listed below:

1. The meetings are rated low as places for securing ideas about better teaching.
2. Teachers feel they have no part in setting up the meetings.
3. The meetings are an imposition on their time by the administration.
4. The meetings are looked upon as a "taken-for-granted" part of a teacher's life and only something else they have to attend.
5. The teachers expect to get nothing out of the meetings and expect to be allowed to contribute even less.

The different kinds of meetings which members of the music staff might be expected to attend can be classified as follows:

1. The general faculty meeting attended by all teachers in a building or district.
2. A meeting attended only by all members of the music staff.
3. A meeting attended by the superintendent, principals, and supervisors.

Reasons for and benefits from the holding of these specialized meetings are readily apparent. In particular, the time of several or

many teachers is not wasted while the leader of the meeting directs certain remarks toward a group of special teachers or toward a group of teachers from one building who are concerned with matters of little or no significance to the remainder of the group.

Unfortunately, many faculty meetings are not planned until the last minute, and some are not planned at all. Too many meetings consist merely of routine announcements and items of business considered to be of importance by the administration but which seem to be of little direct concern to the teachers. Furthermore, these items could just as well be presented to the faculty in a bulletin, reserving the meeting for discussion of problems and topics which are of vital concern to the teachers. Creating the most desirable atmosphere in the meeting and "esprit" among the teachers demands careful consideration and planning on the part of everyone concerned.

If the supervisor or principal is the leader of the meeting, he should realize that the teachers' meeting can play an important part in the in-service training program of the teachers. He should become well acquainted with the education, training, experiences, and personality of each teacher in order that certain situations can be anticipated and planned for. With this information and a thorough knowledge of the history of the school and its policies, he is better equipped to plan and lead a successful teachers' meeting.

Teachers' meetings planned by a person or persons other than the principal or supervisor can be very effective. Individual teachers turn in to those in charge of the meeting items which they believe warrant consideration. The agenda is then presented at the opening of the meeting for the approval or revision of the group. This type

meeting is good in that the supervisor or principal, having been relieved as the leader, is in a position in which he may be able to express personal ideas more freely and be more emphatic in stressing school policies.

Whoever is in charge of planning and leading the meeting be sure each teacher is given ample notice of each meeting and the items on the agenda. In this way each teacher can be prepared for intelligent participation in the topics under consideration.

The frequency of the meetings should be determined by the size of the staff, the purposes of the meetings, and the objectives of the administrators, supervisors, and teachers. In most cases, it seems unrealistic for the year's schedule of teachers' meetings to be announced with the opening of school. But, on the other hand, the size of the system and staff may warrant periodic meetings and a definite schedule may deserve serious consideration. Ideally, the meetings should be held when there is evidence of a need and desire for one. Thus teachers' meetings will not become mere routine occurrences. Smaller group meetings of teachers in one building or of the music staff may be held whenever necessary. However, a proper balance between the small group meetings and whole faculty meetings must be arranged and adhered to in order that the "whole-faculty feeling"¹⁴ be maintained.

Because of consolidation in many school districts, it is often a problem to schedule a time and place for a massed faculty meeting with a minimum of lost time and effort. It may be necessary and should be

¹⁴Robert Hammock and Ralph Owings, Supervising Instruction in Secondary Schools (New York: McGraw-Hill Book Company, 1935) p. 167.

justifiable to shorten the school day in order to assemble the staffs of several schools. Smaller staff meetings are sometimes held half-an-hour before school commences or immediately after dismissal. Whatever plan is followed, the teachers themselves should take part in the decision. In most instances and if given fair consideration, they will help plan for an adequate program of teachers' meetings.

Another small but important aspect of the meeting is that of sociability. Simple refreshments are most always enjoyed by all and they provide an opportunity for congeniality among the staff members.

A better attitude is likely to be attained on the part of each member if he can relax and be comfortable during the meeting. Many meetings are almost unbearable because adults are expected to squeeze into hard, uncomfortable desks that are much too small. If possible, the furniture should be arranged so that all members can see each other face to face and so that no one, including the leader, is isolated.

A blackboard should be available and extra interest can be aroused at various times by making use of communicative devices other than speech. Movies, slides, film strips, posters, charts, and tape or disc recordings that would supply additional information on the topics under discussion should be used when pertinent.

The meeting should begin promptly at the time announced and, if good will and respect is to be maintained, the meeting should neither be too long nor continue beyond the expected dismissal time. If an interesting discussion is in progress at adjournment time, dismiss the meeting and invite the teachers to remain a short while if they desire to continue it.

Some form of record should be kept of the meeting. It need not be elaborate but should be specific as to problems and questions discussed, decisions reached, policies formulated, and action taken. Properly kept records will prevent misunderstandings, unnecessary repetition of matters, and will show what progress has been made. Within a few days following the meeting, a duplicated copy of this record should be given the teachers so they can recall the various points discussed in the meeting.

Demonstration Teaching

Demonstration teaching as a means of supervision has been used most extensively by supervisors of special subjects and by critic teachers in the teacher-training institutions. Most teachers express a belief that demonstration teaching is a distinctly helpful supervisory technique. They have considerable faith in the help that they can receive from seeing their fellow teachers work in the classroom. This fact supports the philosophy that a good example is better than vague theories or specific directions.

Demonstration teaching can be used to convey to teachers the standards of good teaching desired by supervisors and can be particularly beneficial to a new teacher. It can be used to furnish teachers with concrete illustrations of methods, devices, and classroom organization in which they need enlightenment.

How demonstration teaching is used to increase the efficiency of instruction can be summarized by the following main purposes:

1. to demonstrate new but acceptable devices and new phases of the curriculum.
2. to provide concrete illustrations of good teaching techniques.
3. to demonstrate the means of avoiding difficulties in teaching.
4. to enrich the teacher's classroom experiences.
5. to inspire teachers to try to achieve efficiency.
6. to produce a feeling of satisfaction with being in the teaching profession, and for doing conscientious work.¹⁵

Most demonstration teaching may be classified in three categories:

1. demonstration lessons taught by a supervisor for a teacher in her classroom.
2. demonstration lessons taught by a teacher to her own class in its room.
3. demonstration lessons taught by a supervisor or teacher to pupils outside their regular classroom and before a large group of observers.¹⁶

A supervisor may arrange for this type of experience after observing that a teacher needs to improve her methods in a certain area or after the teacher has asked the supervisor for help with a problem.

The teacher must first be helped to thoroughly understand exactly where her teaching needs improvement and the basic principles involved which will result in better teaching when applied correctly. The supervisor will then go through all the mechanics pertinent to teaching a lesson from the planning stage through the presentation, review, follow-up, and evaluation of the roles played by the teacher and class.

¹⁵The Administration of Supervision, op. cit.

¹⁶George C. Kyte, How to Supervise, (Boston: Houghton Mifflin Compan, 1930) p. 281.

The position and attitude of the class must be taken into consideration when arranging for demonstration teaching. Care must be taken that the class not adopt the feeling that their teacher is incompetent. The class should not be disturbed when the supervisor makes routine observation visits or teaches an occasional demonstration lesson. The teacher can aid in making the demonstration seem to be a cooperative undertaking with the supervisor by doing some of the preparation for the lesson and allowing the supervisor to take over as though the activity were an everyday occurrence.

The supervisor will be able to do a better job of giving a demonstration lesson if he is familiar with existing conditions. He should not take any more time to give the lesson than the teacher would have and at no time should it become obvious to the class that he is showing the teacher how to do something. To be most effective, the entire activity should thus be a normal teaching act.

In the case of the self-contained classroom, the supervisor should realize that he may not be the only one available for demonstration teaching. There may well be one or more room teachers who are very capable and successful in teaching the music class. These people should be brought into the demonstration lesson program for two reasons: to serve as examples of good teaching before other teachers, and to serve as a reward for their achievements.

Occasionally a demonstration lesson may be given by a teacher or supervisor for an audience of other music teachers. This activity is used in workshops, conferences, and conventions. It does not represent a typical classroom situation but it can be an aid to the improvement of instruction and supervision. The lesson to be taught

or the problem to be demonstrated should be one of common interest to the majority of the group. If the need for demonstrating the particular lesson can be shown, the interest of the teachers will be aroused. The following questions duplicated in bulletin form and given to each person attending the demonstration will help direct his thinking while recording an observation of the lesson.

1. What were the teacher's objective in teaching the lesson.
2. By what means did the teacher aim to accomplish these objectives?
3. In what areas do the students need additional work as observed from this lesson?
4. In your opinion what are the outstanding points that made the demonstration a good one and/or a poor one?
5. What suggestions would you make to the demonstrating teacher for improvement of her work?
6. Using the same lesson how would your techniques have differed in presenting such a demonstration lesson?¹⁷

¹⁷The Administration of Supervision, op. cit., p. 215.

CHAPTER VII

SUMMARY

"The ultimate goal of music education is identical with the great American dream, namely, that every man, woman, and child in this country is accorded the right and the obligation to improve the American culture by improving himself or herself. The continuous purpose of music in education is to use education through music as a means of attaining this ideal."¹⁸

Throughout the United States there is a multitude of varied music education programs as a result of differing interpretations of how to achieve the above mentioned goal. There are some specific contributions which music can make in developing citizenship and some guiding principles on which administrators and music educators should agree and build an effective program of music education. These principles are:

1. Music offers an opportunity for self-expression through a group activity.
2. Music offers an opportunity to develop moral and spiritual values and to satisfy aesthetic need.
3. Music provides a medium through which boys and girls can make direct contributions to their community during their school days and thus acquire a consciousness of the responsibility of the individual to the community.
4. Music offers a medium for understanding other people, their culture, and their problems.

¹⁸ Lilla Belle Pitts, "Purposes and Goals of Music Education in 1958", Music Educators Journal, Vol. XLIV, No. 5, April-May 1958, p. 19.

5. Through music the student is led to a realization that the arts, of which music is one, have been of indisuputable importance throughout all history.¹⁸

Recent technological developments on the national and international scene have aroused widespread criticism of our entire educational program. More attention is being directed toward education now than ever before and many proposals are being made describing where the present system is wrong or inadequate and how to affect the necessary corrections.

Now, and in the future, teachers of music must continue to see that music is afforded its due consideration. We need not speak falsely of music but we must be prepared to defend the rightful place of music in the schools and in the lives of every American.

¹⁸Hazel Nohavec Morgan (ed) Music in American Education, Music Education Source Book No. 2, (Chicago: Music Educators National Conference, 1955) p. 3.

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